Miss Rachel Crothers Watches Students in 'The House of

Lorimor.

the production of one of her plays by sum it so ft he Threshold Theater was in seeing a drama from her pen si ged in Broadway. Last week the area in from the country especially to attend a rehearsal at the school which recently opened in the Lexington Theater beilding, and which intends to be exactly what its name implies, the threshold across which you step to the legitimate stage.

The play that the young men and women are presenting is "The House of Lorimor," a society tragedy in four acts, which is already interesting one English producer. The rehearsals are to cul-minate in a regular performance before

inate in a regular performance before rectors and friends in about a fort-

night.

After watching the students at work Miss Crothers talked earnestly about their methods and the principles of this latest of schools for budding dramatic talent. They are undergoing intensive reatment, she remarked, and the directors, of whom she is one, are thoroughly satisfied with the results so far. Associated with her on the board are George Arliss, Arthur Hopkins and several others particularly interested in the stage from the producer's, the actor's or the playwright's point of view. Mrs. Clare Tree Major, an English women, who was with the Washington Square Players for some time, is director.

"What impressed me most about the progress at the school," said Miss Crothers, "was the students' excellent enunciation. Goodness knows, we need improved speech on the stage. The instructors are English, but they do not insist on their own accent being imitated. On the contrary, they try to clean up the American language and tones. You have no idea what a change has been wrought since these young men and women have been made to understand the value of pronouncing words distinctly and pitching their voices correctly.

ou know I once taught in a dramatic school myself— is the training in dancne, not training for steps and technic, but to bring out the emotional expression of the body. The students are taught to walk, to stand correctly, in fact, everything that a good stage pressure.

aught to wark, to stand correctly, and fact, everything that a good stage presence requires.

"They really move about and talk far better than a great many persons now on the stage. The improvement after the intensive training is so remarkable that I said to them recently they ought to realize what they have achieved already. You are going to be paid for something that you give. I reminded them, and you are ahead of many who have studied much longer."

"The old idea of the manager or producer was that you didn't need training for the stage. They just put you on—threw you in, as it were—and you sank or swam, according to your strength and natural gifts. That's the old idea. The new one is different; it starts with proper training. Why shouldn't you train for the stage? You do for almost every other profession, art or trade.

A Stage Workshop.

A Stage Workshop.

"There is no time wasted at the dramatic school. The students get right down to the bottom of things. They make their own scenery, do their own stage managing and study stage lighting. The whole idea of the Threshold Theater is to set a standard and have a workshop to which managers and producers may come for material when they need it. Of course we who write plays hope to pick some of the young men and women for certain parts when we have a play produced.

"There have always been dramatic schools in New York, but this one is peculiarly equipped for training in the right way, and is a direct road to the stage."

Mis. Tree accepts any student for a two months' trial on his own responsi-bility. After that only a showing of promise will keep the student in the

Most of the plays presented so far anye been one act productions, "The House of Lorimor" is the longest and most ambitious effort.

AMUSEMENTS. -neatres Under Direction of

Hugo Riesenfeld RIVOLI B'WAY at 49th Street Special Return Engagement

"The Loves of Pharaoh"

With Emil Jannings, Dagny Servaes, Faul Wegener and Henry Liedtke Directed by ERNEST LUB!TSCH A PARAMOUNT PICTURE

The Upper Nile"—Educational Scenic
"Sparring Partues"—Fleincher Comedy
Temple Dance—Lillian Covell and
Grace McGred
Original Plans Trio
Oversura Selection from "Alda"

RIVOLI CONCERT ORCHESTRA Prederick Stahlberg and Emanuel Baer Cond

RIALTO TIMES SQUARE AGNES AYRES "THE ORDEAL"

A PARAMOUNT PICTURE And CHARLES CHAPLIN REVIVAL "THE COUNT"

Mill'o Piaco-Metropolitan Baritane
"Scuth Sea Savace Dance"—Music Film
"The First Has fu"—Sorg Almanac
Emms Noe—Soprano
Litzits "Second Hurgarian Rhapsody"
With Dola Nyary—Czymbalom Soloiat FAMOUS RIALTO ORCHESTRA

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MATS.TVES. (DECORATION DAY)

Dissenting Voice!

Broadway Crowds Go
Shopping for Movies
One of the interesting sights on Broadway of a Sunday is that of the crowds shopping for pictures at the larger nouses and reckoning little of the shoe eather consumed in the process. It is not unusual to see couples making the little better by matching the goods up the street. Apparently what governs their choice most is the still in the story of the moment. The other occupants of the automobile watched the immense conflagration in the sient awe until roused by this remark from the star:

"See that theater opposite the hotel?"
Then they drove on.

Special Dispatch to This New York Heralm.

leather consumed in the process. It is not unusual to see couples making the grand tour of the film belt from Forty-second street to Fiftleth, gallantly following their flat feet in quest of recreation. They stop in front of all the cinema palaces, painstakingly examining the picture frames and the lobby displays.

After making the entire round with all the diligence of a cop on a beat they finally pick what they consider is the winner and surrender their currency at the box office without any qualms that they might have done a Hotel guests were being hurriedly low-

Theater Guild Arranging Program for Next Season

for next season will be a Shakespearean revival, Granville Barker's "The Voysey Inheritance" and at least one play by Bernard Shaw. The Guild will also put on "The Lucky One," by A. A. Miine, whose "Mr. Pim Passes By," after a long run at the Garrick, is still touring and Mrs. A. R. Thompson.

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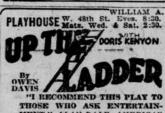
HOLIDAY MAT. TUESDAY

ALEXANDER CARR in "PARTNERS AGAIN"

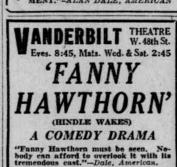
ANNOUNCEMENT Balieff's Chauve-Souris

F. Ray Comstock & Morris Gest announce the last week of the original program at the Forty-ninth Street Theatre, eves. at 8:30, with mats. at 2:30, Tues. (Dec'n Day) and Sat. only. On Monday, June 5th, a new program will be presented. Seats now on sale.











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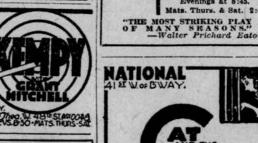
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